THE DAILY CARMELITE

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ON PAPER WINGS

Exclusive in The Daily Carmelite
by . . .
FREDERICK O'BRIEN

A friendly "Carmelite" reader reproaches me for saying: "The twentieth *patriotic* woman is dead of radium poisoning." Were those women not merely working for a living during the war, as so many of us did? he asks. He charges me with sentimentality. I am opposed to war. In the last Great Upheaval To Make Life Abominable, I served under the Great Engineer Hoover, as one of his chief boosters, second in command. I was, also, acting food administrator of California. Perhaps, my correspondent is right. Maybe, those poisoned women did labor and take their chances, solely, for wages. I don't know. We were all possessed of a mixture of urges in that war. Even, the big profiteers, some of whom I knew, could excuse their gouging by thoughts of Old Glory, of the Beast of Berlin. Anyhow, a score of poorly paid women paid pain, poverty and death to do their bit in painting wrist watch dials for soldiers.

¶ ¶

IN Michigan, four boys and girls, averaging fifteen years, petting at dawn in a motorcar, were assailed, murdered, burned up with their auto, by unknown, supposed, petting party bandit specialists. Crime is now practiced by experts in their lines. Prohibition is the keynote.

¶ ¶

REV. Bob Shuler, Methodist ranter of L. A., has been licensed by Uncle Sam to continue to broadcast over his church radio. He denounces sin, gin, and sun; roars out real gloom and realty boom.

¶ ¶

COXEY, forty years ago leader of the unemployed in a march on Washington, to present a *petition in boots* to congress, is to be mayor of his home town in Ohio. He thought, once, he might be president.

¶ ¶

A HAWAIIAN leper (there are many hundreds) stole fifteen hundred dollars while postmaster at the Molokai leper settlement. I know the Molokai postoffice well. It shames Carmel's though it ministers to, only, a thousand of the Unclean. The leper postmaster was the usual, dull federal yokel.

"What Constitutes Modern Music?"

An Answer to Henry Cowell
by MARY LINDSAY-OLIVER

(The writer of the following comment was at one time editor of an international magazine devoted to "The Music of the Future," published in York by Carrillo, the Mexican inventor of the "Thirteenth Sound." It follows that her contemplation of modern or "new" music is not without contact or experience back of it.—ED.)

A short time ago you printed a letter from Henry Cowell to which you put the caption, "What Constitues Modern Music?" In it, the writer attempted to define "modern" music as *only* that that dealing with a certain type of written material with "emotional akinness to the present age." In other words he appeared to say that it must do away with all the foundations of musical language hitherto used in music. Taking Respiggi, vanDieren, Pizzetti, Cyril Scott etc., as examples of "pseudo-modern music" he asserted that "modern composers feel that the name of contemporary music is being outraged by the inclusion of such works"—that "the spirit and contents of this semi-demi-modern music being a throw-back, it can be understood to a certain extent" but that it "gives undue importance to those listeners who are used to accepting others' judgments rather than their own: the sort of recently written works which use rather conventional harmonies as a base, throwing in a few semi-dissonances for effect, and emotionally gush in a fervent mid-Victorian style, cannot be ranked as modern, as the term is correctly employed. Let us all be wary and not be fooled by this sort of thing any longer."

If Mr. Cowell will consult an English dictionary (though possibly he considers a dictionary "mid-Victorian"!) he will find that the adjective "modern" means characteristic of present time or time not long past; late, not ancient or remote in past time; of recent period etc.; and that the noun is a person of modern "times." Also, that the adjective "contemporary" means "historical present; of the same "age" etc.; the noun being one who lives at the same time as another—even if the last day of the life of one is the first day of the life of another. Since no-one living in "contemporary times" can be considered ancient or remote, the word covers a wider period than the immediate present and quite correctly includes all contemporaries. All modern music is, therefore, the

CONTINUED ON PAGE THREE

"Beggar on Horseback" Finishes Record Ride

Two more packed houses—Saturday and Sunday nights—at the Studio Theatre would seem to indicate that "Beggar on Horseback," given half a chance, would become a habit in Carmel—a sort of local "Abie's Irish Rose." Edward Kuster has offered the assurance, however, that the production will be granted a temporary rest, to clear the boards for "See Naples and Die," scheduled for presentation September third to sixth.

A week's lapse had no noticeable effect on the "Beggar" cast, for the show moved with all of its original dash. Interest centered in the performance of Ruth Thompson, substituting for Florence Dofsen as Gladys. Mrs. Thompson took the difficult role on a few days' notice and without benefit of adequate opportunity for rehearsal, carried it through with flying colors.

It is possible that "Beggar on Horseback" will be reviewed in this journal before Christmas.

SMOKE BUT NO FIRE

Sunday morning's fire alarm was unintentionally false. Smoke pouring out of a house on Camino Real caused a neighbor to send in the alarm. The department found a family of comparatively early risers trying to get warm.

Harrison Memorial Library 537

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MRS. WILLIAM O'HARA MARTIN

For those who believe in the ability of women to maintain the fine balance between the home-maker and mother and the social and communal neighbor, the progressive thinker and the practical worker the life of Mrs William O'Hara Martin was a never-failing proof of their faith. Her Carmel friends remember her as the graceful and capable hostess, the lively conversationalist, the comfortable parent of seven and the sympathetic grandmother of as many more. But Mrs. Martin will perhaps be longest remembered as the loyal and quiet supporter of every liberal and forward-looking social and economic movement, especially when concerned with the life of women.

Her married life was of the age of business development and under the dispensation of ease and privilege whereby she and her husband were able to establish their family socially and intellectually in the best American standards, but with the same wisdom and integrity with which they accomplished this, Mrs. Martin carried on with new ideas and new standards. She did not crystalize into reactionary old age but accepted change and progress and was responsive to all effort for a better social and political order.

It was characteristic of her that when the old home in Nevada was no longer necesary to the scattered family that she should have chosen a new home in a new environment, a home in Carmel where she and her daughter, Anne Martin, in the words of Sara Bard Field, "companioned each other so loyally and understandingly."

Mrs. Martin's home was a hospitable clearing house for all progressive ideas and her purse was always open to the cause of peace and suffrage. In the effort to bring political equality and peace in our time, she co-operated loyally and unceasingly with her daughter, Anne. That this sometimes took real courage is shown by an incident of the woman's suffrage campaign during the Wilson administration, Mrs. Martin accompanied a group of suffragists into the business street of Reno and sat in the car with the speaker, Miss Mabel Vernon. They were soon surrounded by a hooting mob who had come to listen to speakers in the Democratic campaign. There were said to be more than a thousand in the crowd, led by Ray Baker, then director of the Mint, and accompanied by a brass band. The suffragists stood their ground. The Chief of Police came with a patrol wagon and he told Mrs. Martin that he would have her and Miss Vernon taken to jail if they did not leave in the interests of "law and order." Friends begged her to submit but she firmly replied, "We have a right to make this speech and we propose to make it." The crowd quieted and the speech was made and listened to.

It is for those qualities of courage, loyalty, kindness, humor and cordiality that we revere the memory of Mrs. Martin and try to fill the vacancy that her going leaves in our community with work for the world which she called home.

E. T. G.

Personalia

Mr. R .C. DeYoe has received word of the serious illness of Mrs. Rose DeYoe, his mother, now in Honolulu and suffering from influenza

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Mr. and Mrs. Harry Lafler of the Big Sur entertained over the week-end Mrs. Pauline G. Schindler and her son, Mark; Mr. and Mrs. Gordon Newell, and Mr. Howard Edminister.

Mr. and Mrs Edward Kuster entertained Sunday evening at their home on the Point members of the "Beggar on Horseback" cast and their friends.

Mr. and Mrs. Ralph Waldo Trine of Boston visited Miss Dene Denny and Miss Hazel Watrous over the week-end. Trine is the author of "In Tune with the Infinite," published several years ago.

Cedric Rowntree, son of Mr. and Mrs. Bernard Rowntree, has left to continue his agricultural studies at Davis, branch of the University of California.

Miss Sara Ritchie Heath, now staying at Seaview Inn, is the author of "The Padre's Little Caretaker," a story about Carmel Mission. Despite her advanced ago, Miss Ritchie is an industrious writer on California subjects.

Mrs. Elizabeth Elliott is again at her home on the Point after an extended trip in Europe.

Miss Margaret Reynolds and Miss Lillian Wentworth left Friday for Berkeley for upper division registration at the University.

Mr. William W Palache and his daughter, Helen, were hosts to a party of San Francisco and Carmel friends at a picnic in Palo Colorado canyon yesterday. Among the Carmel guests were Tilly Polak, Carol Eberts Veazie and Galt Bell.

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LINDSAY-OLIVER *from page one*

music written by contemporaries. As the editor of a publication called "New Music," Mr. Cowell is naturally anxious to establish what he considers new. He might better, therefore, stick to the term "new," which, in time, will become "old" and laid upon the dump-heap he considers necessary to others!

No, we need not be fooled by mere terms. In any age, the composer who is chosen by a performer has as much right to be interpreted as those who are not; nor can the language of harmony developed by acute musical minds upon the scale of intervals mathematically founded by Pythagoras, not, in any form, be worthy of use or consideration. Where would the modern language be if there had been none in the time of Chaucer or Shakespeare? The type of English thought that consider all "relationships" tabu is not completely scientific in an age that has perceived "Relativity" or the "Unified Idea." However, I do not believe that Mr. Cowell, while he thinks he sees something wrong as "modern" with any attempts not of his own genre, means just this, for his own book on "New Musical Resources" is not without scientific basis, and his own music is both musical and clever. We contend mainly for fairness and an open mind to all with refusal to accept any imposed domination of any "school" or "period," and we believe that Carmel audiences are largely composed of those who, through wide opportunity are quite able to compare and judge for themselves as to the proper significance of what they hear.

It would see to me that some really legitimately new musical "material" is going to be found in the sub-divisions of intervals which will give the added colors and shades that the undue dominance of the far-off overtone has striven for but not arrived at Added variety in the proportionate multiplication of vibrations based fundamentally on the unit would relieve the strain on present resources Expression, however, will find and use material, not material the expression. Thought-substance, alone, matters.

Ernest Newman, in the London Times about two seasons ago in an article on Chopin, gave an excellent description of what may be worth considering in written music. He says, "What gives a piece of music vitality is not the mere fact that the proportions and procedure are right, but the fact that in the first place the thinking in it is fundamentally good and in the second place the concatenation of ideas is such that not only does it seem to be controlled by an impeccable logic, but this logic grows out of the very heart of the ideas and back into the very heart of them again, and would be inapplicable to any other piece of music, unthinkable indeed, in connection with any other."

So, while all the hullaboloo goes on about new harmonic theories, etc., great music lives on and will continue to be born, not by reason of contemplation of the mere forms of material for the art, but by reason of the creative strength of thought that must express in any way it sees fit, and which in doing so, conveys to a deeper understanding something that beautifies, helps, heals and uplifts humanity. This, we believe, is the only music either the performer or listener sincerely craves to understand, and for this reason let us hear what all noteworthy contemporaries have to say. In this way, we cannot, indeed, be fooled!

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SALINAS GONZALES KING CITY
CARMEL MONTEREY CASTROVILLE

Carmel Week by Week

by THE GADFLY

Up and anon. Thoughts while meandering. Lest you should hie me hence to some insect-sarcophagus, I must betake me to some more flitting. And do I flit? And how. Observe the peregrinations of my mascaroed proboscis. Weekly observes to wit—the old town pump still slumbers in the ghastly shadows of the Avenue incinreation. Weather crooned a theme to a Job's lamentation. Civic patricians assemble ex cathdra in municipal Sanhedrin to clip a couple of coupons off the tax-roll. Dem sand dunes again; why not make glass out of them?

Hurrah and a duet of hussahs—the chuckholes on Dolores between Tenth and Eleventh were finally pedicured. Autos dashing mercurial speed on Ave. Parking space on Dolores scarce as buttercups in an Eskimo manor-house; raucous toots from asthamtic horns; irate merchant gasping his swan-dirge thusly—"Forced out by the landlord"; have feudal days come again? Castilian gal gives Andulusian elegiacs with a tang of Valencia; castanet-clicking, tambourine-touch plus a penchant for "frijoles muy picantes."

Love-liars rehearsing their deception in the forest primeval; universal habit, says me after a protracted seance with Havelock Ellis and a flirting gaze at Elinor Glyn. Publicity extant on coming psycho sponsored by a journalistic organ—how rare; strumming exhibit on a man-sized violin by a local orchestrian; two more SRO at Aureal Branch—our appetite dramatique is whetted; laurels to that *maitre de theatre* and maker of *Schauspielers.*

Sunday morn and our valiant members of the Asbestos Squad whirl down Dolores on business bent. Give those boys an assembly-hall; humans work like Dante's local when a little gratitude is on the horizon.

Sol did strut betimes but feign would Autumnal shades bedeck the vale. Illusive l'il Phoebus legerdermained on ickle horizon. See you anon.

SOVIET FILM IN SALINAS

"Ten Days That Shook the World," a Russian motion picture is to be shown in Salinas Wednesday evening at eight o'clock in the Salinas Civic Club Hall. A Soviet newsreel will also be shown and Mr. Orr, a graduate of Stanford and Columbia Universities, who spent over two years in the Soviet Union, will lecture on the same program.

Based on John Reed's book of the same title, the revolutionary seizure of power by the workers and peasants is the material out of which the picture was made. A cast of one hundred twenty thousand was used in its production, filmed in Lenengrad. Critics have placed "Ten Days" among the world's greatest pictures. The film was directed by Eisenstein, recently in Hollywood.

Mrs. Violet Orr, wife of the lecturer who accompanies the picture, is now in the Soviet Union. Allen Griffin, publisher of the Monterey "Herald," journeyed through Russia in one of the travel-groups conducted by Mrs. Orr.

DEL MONTE RACES

The Del Monte Polo and Racing Association has named the dates of September nineteenth to twenty-first and twenty-third to twenty-seventh for the fall race meeting. Sanction for the six days has been granted by the Pacific Coast Breeders Association, under whose rules the meeting will be conducted.

CONTEST

Miss Tilly Polak was awarded the tickets for "Beggar on Horseback" offered by The Daily Carmelite in a competition, the details of which were published last Tuesday.

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